

A full-length portrait of Johann Sebastian Bach, showing him from the waist up. He is wearing a dark blue or black coat with gold buttons and a white cravat. He has a large, curly white wig. He is holding a small piece of paper with musical notation in his right hand.

TWENTY-NINTH ANNUAL

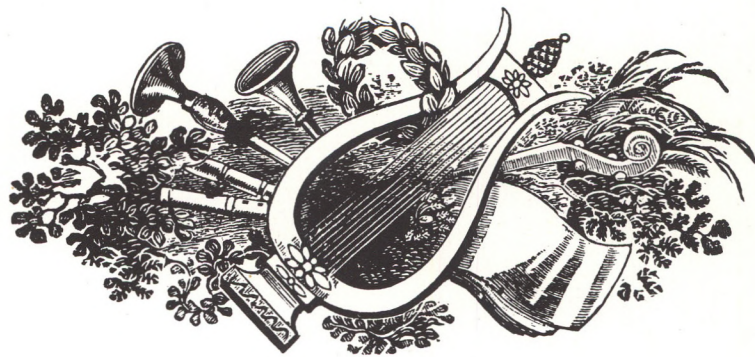
# CARMEL BACH FESTIVAL

*July 15-24, 1966*









*founded in 1935  
by Dene Denny & Hazel Watrous*



# CARMEL BACH FESTIVAL



*Sandor Salgo*  
*Conductor & Music Director*



*July 15-24, 1966*





# WELCOME TO THE 29TH CARMEL BACH FESTIVAL

By **TED DUREIN**

**President, Carmel Bach Festival**



It is with the greatest pleasure and pride that we present our 29th Carmel Bach Festival.

It is good to have the main-spring of our festival, the man without whom there would be no Bach Festival, back on the cover of our program. This time, through the courtesy of the German Consul General in San Francisco, in color. None other, of course, than Johann Sebastian Bach.

Our Carmel Bach Festival began back in 1932 when Miss Dene Denny, a pianist who was playing "moderns" like Schoenberg in the twenties, and Miss Hazel Watrous, brought the Neah-Kah-Nie String quartet to Carmel, with Michel Penha as cellist and director.

The two impresarios launched a series of summer concerts, later formed the Denny-Watrous management, and in 1935, inaugurated the Carmel Bach Festival.

It was in that year that this writer first became acquainted with Miss Denny and Miss Watrous, and enjoyed that first concert series, with American composer and pianist Ernst Bacon as conductor. Since that summer, with the exception of three war years, there have been annual Bach Festivals.

That first festival lasted four days, held then as now in small but beautiful Sunset Auditorium, with the Carmel Mission the setting for the final concert. The Mission still plays a vital part in the festival.

The early period for the festival ended in 1938 when the distinguished Gastone Usigli was engaged as conductor and the great B Minor Mass was performed for the first time. Usigli, who contributed much to the growth of the festival, conducted for 15 years, until his death early in 1956.

That year the festival entered its present state of world wide fame and development. For it was in that year that Sandor Salgo was engaged as conductor and music director. This will be his 11th year with the festival, at which time we again salute him for his great leadership, his imaginative programming and brilliant, inspired direction.

Each year the festival has chosen a new peak to scale and each year there has been a new triumph. Last year, Orfeo proved to be above all of our greatest expectations. One of the world's first operas turned out to be very lovely indeed.

Thus, from a small beginning, in which I was able to be a part, along with many other interested people, the festival has grown to be known world wide.

Its board of directors, acting in the spirit of the founders, have attempted to retain the intimacy and many of the delightful community elements so necessary to its charm and attractiveness. The natural beauty of Carmel and its surroundings, a gift of nature, has been a great asset.

Artistically, under the musical leadership of Sandor Salgo, the place of the festival in the musical world is secure.

Yet our limited seating capacity makes it difficult to achieve success financially.

Rising costs of travel, housing and all the expenses of a festival, have grown constantly since those days, long ago, when Dene and Hazel, the founders, year after year made up the deficit personally.

It was a true labor of love. They are gone now. But the spirit lingers on. And the festival is ours, yours and mine.

The Carmel Bach Festival is now incorporated as a non profit, tax exempt educational organization. We must count on the generosity of those who love the festival if it is to continue, and if it is to retain the high standards set for it.

This is where you all come in. If you are in the mood, after listening to this year's inspired music, send us a check, care of the Carmel Bach Festival, Carmel, Calif. Contributions are deductible. And we will be grateful for any amount, large or small. It is the spirit that counts.

Once again the heralding brass are sounding. Welcome to our 29th Carmel Bach Festival. We shall do our best to make this the best of all festivals.

Enjoy it with us.





Hazel Watrous and Dene Denny, founders of the Carmel Bach Festival.

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# SANDOR SALGO

## *Fresh From New Triumphs*

Sandor Salgo this year comes to his 11th Carmel Bach Festival, as conductor and music director, fresh from fresh triumphs as guest conductor for London's Royal Philharmonic orchestra.

He recorded the Mozart violin concerto with Manoug Parikian as soloist, and the Symphony No. 3 of Humphrey Searle of Oxford and of the Royal College of Music, and Haydn's Symphony No. 93.

The BBC, Salgo reports, is very interested in the possibility of his recording Monteverdi's "Orfeo," a smash hit at last year's Bach Festival.

As Maestro of the Carmel Bach Festival Salgo has won wide acclaim and response for his imaginative programming and brilliant, inspired direction.

Salgo has established an enviable reputation for his recreations of masterpieces of the Baroque era and the standard repertoire of the Classic and Romantic periods, and for his sympathetic approach to works of contemporary composers.

His genius for authentic and vital performance has

won the acclaim of critics in the United States, Mexico, Canada and Europe.

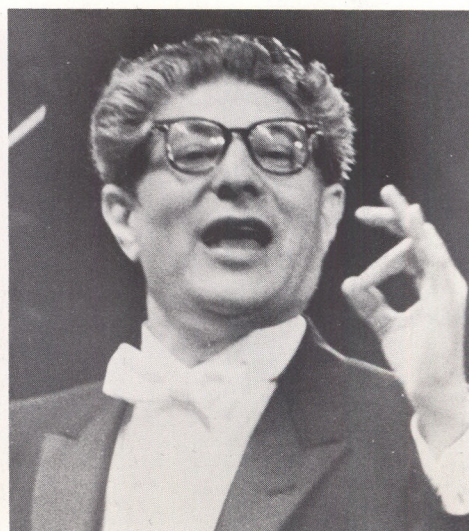
Salgo is Professor of Music at Stanford University, and Conductor of the Stanford Opera Theater, the San Jose Symphony Orchestra and the Marin Symphony Orchestra.

He has served as guest conductor of several European orchestras, in addition to the Royal Philharmonic, the National Symphony of Mexico, the San Francisco Symphony Orchestra, the Spring Season of the San Francisco Opera Company and the Vancouver Festival.

In 1964 he was appointed Music Director of the "Music at the Vineyards" Series in Saratoga, California.

A native of Hungary, Salgo started his conducting career as a pupil of Fritz Busch and George Szell.

In the field of Baroque music the performing artist seldom finds possibility for artistic growth and satisfaction. Under the baton of Maestro Salgo many artists have found this desire fulfilled at the Carmel Bach Festival.









## festival officers

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### MRS. ALASTAIR MACKAY

#### Executive Secretary

This is Mrs. MacKay's seventh year as Executive Secretary of the Festival. She has charge of all the business of the Festival with the exception of arranging the musical program and actually engaging the artists. Once the artists are engaged they become her charges and she makes all arrangements for them. Although the Festival is a ten day event, her job continues all year round and her careful attention to planning and detail accounts in large measure for the fine organization and success of the Festival.





## **PRISCILLA SALGO**

### **Director of Festival Chorale**

Choral Assistant to Sandor Salgo, Master of Music, Westminster Choir College and member of the faculty there for five years. Studied conducting with Wolfgang Stresemann and voice with John Finley Williamson, also Renaissance and Baroque music with Gustave Reese. Mrs. Salgo is well-known for her direction of choral groups in the Bay Area.



## **KENNETH AHRENS**

### **Organist and Assistant Choral Director**

Having received a Bachelor of Music degree at Valparaiso University, Mr. Ahrens has also been a graduate student and assistant organist at Stanford University. He is currently organist and choir director at Bethlehem Lutheran Church in Monterey and has been newly appointed head of the Music Department of Santa Catalina School for Girls. Besides conducting the rehearsals of the Carmel Chorus, he has trained the children's choir.



## festival personnel

### CONDUCTOR

**SANDOR SALGO**

### ORCHESTRA

#### Violin I

Rosemary Waller, Concertmaster  
John Loban, Asst. Concertmaster  
Anne Fryer  
Lillian Akersborg  
Melvin Baddin  
Doris Griffin  
Lawrence Short  
Gail Denny

#### Violin II

Ruggiero Pelosi, Principal  
Donna Lee Salarpi  
William Whitson  
Arthur Ross  
Hazelle Miloradovitch  
Elizabeth Breed

#### Viola

Norman Lamb, Principal  
Fidel G. Sevilla  
Daniel Thomason  
Charles V. Roberts  
Edgar Bogas  
Richard Colburn

#### Cello

Sally Kell, Principal  
Carolyn Jo Sechrist  
Jean Fulkerson  
Paula Skolnick

#### Contrabass

Richard T. Andrews, Principal  
Nancy Green

#### Flute

Louise Di Tullio  
Katharine Sorensen

#### Recorder

Herbert Myers  
Joan Myers

#### Oboe

Raymond Duste  
Rowland Floyd  
Jean Stevens

#### Clarinet

Richard Waller  
Theodore Oien

#### Bassoon

James Schultz  
Cyrle Perry

#### Horn

Don C. Peterson  
Lee R. Lambert

#### Trumpet

Edward Haug  
Charles Bubb, Jr.  
Ralph LaCanna

#### Tympani

Bonnie Lynn Adelson

#### Organ

Kenneth Ahrens

#### Harpsichord

Ralph Linsley

Continuo parts are played by  
Ralph Linsley, Harpsichord;  
Kenneth Ahrens, Harold Chaney,  
Organ; Sally Kell, Carolyn Jo  
Sechrist, Cello; Richard T. An-  
drews, Contrabass; James F.  
Schultz, Bassoon.

### CHORUS

#### Soprano

Helen Abinante  
Harriet Bird  
Cynthia K. Canary  
Rosemary Crow  
Joan Elstob  
Gloriana Fischer  
Marvel L. Graham  
Motoko T. Grabowski  
Norma Jean Hodges  
Lynne V. McCoy  
Eileen Morton  
Arleene J. Torri  
Ruth Williams  
Katharine Wilson

#### Alto

Jeanne C. Chambers  
Susan S. Kemp  
Grace A. Patapoff  
Anna Pundt  
Aileen S. Rather  
Helen Rumrill  
Nan Stickney

#### Tenor

J. Bernhard Bretheim  
Gordon J. Chambers  
James E. Hull

#### Bass

Philip Abinante  
Bruce Grimes  
G. E. Jacobsen  
Les Rhinehart  
George Sackman  
Michael Tradowsky  
John R. Williams  
Joseph Wythe

### CHORALE

also members of the  
BACH FESTIVAL  
CHORUS

#### Soprano

Katharine Schlinger, Leader  
LaVonne Clay  
Ann Greene  
Marion Flaherty  
Norma Jean Hodges  
Caterina Micieli  
Mary Esther Nicola  
Kay Shipley  
Lois Utterback

#### Alto

Carole Burch  
Marvellee Cariaga  
Polly Dunning  
Jacquelyn Layng  
Margery Tede  
Lois Varga  
Arlene White

#### Tenor

Hayden Blanchard  
Melvin Brown  
Robert Faris  
Arthur Holcomb  
James Hull  
Edward Jameson  
William Lyon Lee  
Paul Mayo  
Robert Olson

#### Bass

Robert Bernard  
Herbert Cabral  
William Feuerstein  
Bruce Grimes  
Christopher Hungerland  
Robert F. Waterbury  
Orville White



## ROSEMARY WALLER

### Concertmaster

For the fifth time the Festival rejoices to welcome "our Rosemary's" return as Concertmaster. This will be her tenth year as a member of the Festival Orchestra. A native of Indiana, Mrs. Waller now resides in Cincinnati, where she has been a member of the Cincinnati Symphony since 1960. Before that, she had played in the National Symphony in Washington. She holds a B. A. and M. A. from the University of Southern California and has also studied at the Paris Conservatory under a Fulbright Scholarship.



## COLE WESTON

### Stage Manager

Well known for his activities in California theaters, Mr. Weston serves for the first time in the Carmel Festival as Stage Manager. A graduate of the Cornish School of Theater in Seattle, he has spent much of his career in directing and producing plays, a number of which have been performed on the Monterey Peninsula.



# CARMEL BACH FESTIVAL—1966

## PROGRAM NOTES

by

**EDWARD E. COLBY**

Music Librarian and Lecturer in Music, Stanford University  
and

**SANDOR SALGO**

Conductor and Music Director, Carmel Bach Festival

The 29th Annual Carmel Bach Festival offers a rich variety of compositions from the fields of sacred dramatic and secular instrumental music from the 12th to the 18th centuries. "The Play of Herod," to be presented in the Basilica of the Carmel Mission, is from the same tradition of liturgical drama as "The Play of Daniel," which was performed as part of an earlier Festival. Biblical drama is found also in the work with which the Festival continues its cycle of Handel oratorios, "Athaliah." A restored work of J. S. Bach, "The Passion according to St. Mark," combines the unfamiliar "Funeral Ode of Christiane Eberhardine" with the familiar "passion chorale". In the field of instrumental music, the complete cycle of six sonatas for violin and harpsichord is especially notable, and listeners will have an opportunity to compare Bach's keyboard transcription of a Vivaldi concerto for four violins with the original work. In all probability the most unusual composition on this year's series of programs is "Il Giuoco del Quadriglio" by Antonio Caldara, depicting a game of cards (l'hombre) originally Spanish, which was much in vogue in the 18th century. The three sacred cantatas are all from Bach's Leipzig period. Notes for the cantatas were written by Dr. Clare Rayner, and are designated by the initials C.R.



Edward Colby

**FRIDAY, JULY 15 | 8:30 P.M.**

## CONCERT | SUNSET SCHOOL AUDITORIUM

### Sacred Cantata No. 11, "Lobet Gott in seinen Reichen" (Ascension Oratorio) J. S. Bach (1685-1750)

Chorus: Lobet Gott in seinen Reichen  
(Praise God in his Kingdom)

Recitative (Tenor): Der Herr Jesus hub seine Hande auf  
(The Lord Jesus raised His Hands)

Recitative (Bass): Ach, Jesu, ist dein Abschied schon so nah?  
(Oh Jesus, is Thy departing so near?)

Aria (Alto): Ach, bleibe doch, mein liebstes Leben  
(Oh, stay, my dearest One)

Recitative (Tenor): Und ward aufgehoben zusehens, und fuhr  
auf gen Himmel (And was raised and ascended toward  
heaven)

Chorale: Nun lieget alles unter dir  
(Now art Thou Sovereign over all)

Recitative (Tenor, Bass): Und da sie ihm nachsahen gen Him-  
mel fahren (And as they watched His Ascension)

Recitative (Alto): Ach ja! so komme bald zurueck  
(Yea, return to us soon)

Recitative (Tenor): Sie aber beteten ihn an  
(They adored Him)

Aria (Soprano): Jesu, deine Gnaden Blicke kann ich doch  
bestaendig sehn (Jesus, Thy forgiving countenance is ever  
before me)

Chorale: Wann soll es doch geschehen  
(When shall it happen?)

JAMES SCHWABACHER, Evangelist

MARIE GIBSON, Soprano

BETTY ALLEN, Alto

ORVILLE WHITE, Bass

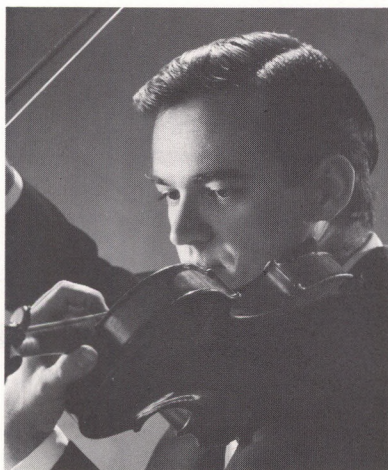
BACH FESTIVAL CHORUS, FESTIVAL CHORALE,  
BACH FESTIVAL ORCHESTRA

As may be seen from the order and number of sections, this cantata is an expansion of the basic German cantata, including three choruses, at the beginning, middle and end, as well as more recitatives, which may help to justify the label of Oratorio. The role of the Evangelist is similar to that found in the Passions.

(Continued on page 12)

### DAVID ABEL Violin

A native of the State of Washington, Mr. Abel has concertized nationally as recitalist and as soloist with some of the country's finest orchestras, including a tour in 1960 with the Minneapolis Symphony. He is a member of the Francesca Chamber Trio and has appeared many times with Maestro Salgo—most recently at "Music at the Vineyards" in Saratoga—but this will be his first appearance in the Carmel Bach Festival.



### BETTY ALLEN Mezzo-Soprano

The Festival is happy to present for the first time this distinguished artist. Born in Ohio, Miss Allen has become internationally known for her solo appearances with symphony, in opera, television and recital. She has just completed an engagement with the San Francisco Spring Opera and, later in the summer, will appear in "Music at the Vineyards."





**RICHARD T. ANDREWS****Contrabass**

he invaluable continuo-  
 -aying of Richard T. An-  
 -ews has been well-known  
 Festival audiences during  
 e past ten years. He is  
 incipal bass of the San An-  
 io Symphony.

**KARAN ARMSTRONG****Soprano**

inner of this year's Metro-  
 -litan auditions and of last  
 ar's San Francisco Opera  
 ditions, this young artist is  
 elcomed at her first appear-  
 -ce in Carmel. A native of  
 ontana, she has toured ex-  
 -sively as soloist with the  
 oger Wagner Chorale and  
 e Concordia Concert Choir.  
 -cent opera appearances in-  
 -ude the San Francisco  
 -ring Opera and the Los  
 -angeles Opera Company.

**MELVIN BADDIN****Violin**

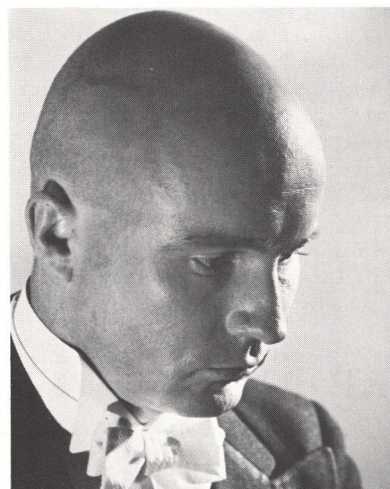
concertmaster of the Fresno  
 -ilharmonic Orchestra and  
 the San Jose Symphony,  
 -well as Associate Profes-  
 -r of Music at Fresno State  
 -llege, Mr. Baddin makes  
 -s first solo appearance in  
 -rmel. A native of Chicago,  
 -received his music degrees  
 -om Northwestern Univer-  
 -y. At various times he was  
 -featured soloist with the  
 -icago Philharmonic Or-  
 -chestra at Grant Park.

**MELVIN BROWN****Tenor**

winner in last year's bien-  
 -al contest of the National  
 -ederation of Music Clubs,  
 -is young artist has toured  
 -soloist with the Roger  
 -agner Chorale throughout  
 -is country, Canada, Europe  
 -d the Middle East. He was  
 -r five years a pupil of Mme.  
 -alli-Curci and pursued fur-  
 -er music study at the Uni-  
 -ersity of California at River-  
 -de and at the Music Acad-  
 -ny of the West.

**CAROLE BURCH****Contralto**

A graduate of Carleton Col-  
 -lege, Miss Burch received her  
 Master's degree in music  
 from Stanford University.  
 During the past four years  
 she has appeared frequently  
 with the Stanford Symphony  
 and the Stanford Opera and  
 recently she sang in the Bay  
 Area premiere of Virgil  
 Thompson's "Mother of Us  
 All."

**HAROLD CHANEY****Harpsichord**

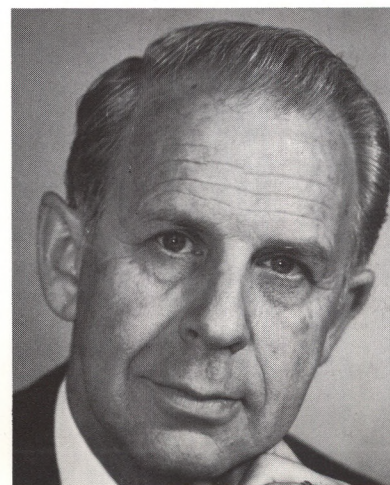
Appearing for the first time  
 in the Festival, Mr. Chaney  
 has toured as recitalist  
 throughout the United  
 States, Europe and the Far  
 East. With a Bachelor's and  
 Master's degrees from the  
 University of Southern Cali-  
 fornia, where he studied with  
 Alice Ehlers, he has also done  
 specialized study in Ham-  
 burg, Germany, under a Ful-  
 bright Grant.

**LOUISE DI TULLIO****Flute**

A favorite with Carmel audi-  
 -ences since her first appear-  
 -ance with the Festival in  
 1960, Miss Di Tullio is wel-  
 -comed back after a year's ab-  
 -sence. This brilliant young  
 flutist is a member of the Los  
 Angeles Philharmonic Or-  
 -chestra and of the faculty at  
 the University of Southern  
 California. She majored in  
 music at Occidental College  
 and has made many appear-  
 -ances as soloist with various  
 symphonies and in the Di  
 Tullio Trio.

**EDWIN DUNNING****Bass**

Associate Professor of Music  
 and head of the Opera Work-  
 shop at San Jose State Col-  
 -lege, Mr. Dunning was for  
 nine seasons a leading bari-  
 -tone of the New York City  
 Opera. He has made exten-  
 -sive tours in the United  
 States, Canada and Latin  
 America, and has also ap-  
 -peared with the Connecticut,  
 Chicago and New Orleans  
 Opera companies.





(Continued from page 10)

The three choruses are most interesting, partly because of their position. Schweitzer suggests that the opening chorus was perhaps originally written for some secular festival cantata, as evidenced by its tuneful simplicity which is expanded by polyphonic elaboration. The other two choruses are based on chorale melodies. The final chorale is based on Sacher's "Gott faehret auf gen Himmel," which is a chorale-fantasia with the chorale melody set phrase by phrase, as was the opening melody, but with the chorale melody in the soprano voice and in augmentation.

The two solo arias, more dramatic in conception than devotional, are an expansion of the simple narrative. It is interesting to note Bach's powerful feeling for the texts in the different moods created between the alto's aria and the soprano's aria; the first aria creates a yearning mood in which the faithful implore Jesus not yet to leave them, while the second aria explores the mood of consolation as the believers realize that although He has physically ascended into heaven, He will always be present in spirit. If the first aria expresses fervent emotion, the second is full of glorious conviction. The alto aria, "Ach, bleibe doch," may be recognized as an earlier version of the "Agnus Dei" of the Mass in B Minor.—C.R.

**Concerto for Flute in G major**

**C. P. E. Bach**  
(1714-1788)

Allegro di molto—Largo—Presto

LOUISE DI TULLIO, Flute

BACH FESTIVAL ORCHESTRA

Carl Philipp Emanuel Bach, third son of Johann Sebastian, was a brilliant keyboard performer, a prolific composer, and author of the significant **Essay on the True Manner of Playing Keyboard Instruments**. He held two important musical posts: from 1740 as chamber musician and harpsichordist to Frederick the Great, and from 1767 as church music director in Hamburg.

In his Concerto for Flute in G major, as in his keyboard compositions, the post-Baroque, pre-Classic "Empfindsamer" (sensitive) style prevails. With his contemporaries Emanuel attempted to develop a type of musical expression which would be truer to natural feelings; such music is characterized by the juxtaposition of bold flourishes and ingratiating melodies, sudden changes from loud to soft, and rather abrupt phrase endings. Given this orientation, it is not surprising that even in a concerto written for an instrument capable of extreme brilliance, there is as much emphasis on expressive lyricism as on virtuosity.

**INTERMISSION**

**Concerto for Four Violins, Op. 3, No. 10, in B minor**  
**Antonio Vivaldi (ca. 1675-1741)**

Allegro—Largo—Larghetto—Allegro

ROSEMARY WALLER, Violin I

JOHN LOBAN, Violin II

MELVIN BADDIN, Violin III

DORIS GRIFFIN, Violin IV

BACH FESTIVAL ORCHESTRA

**L'Estro Harmonico (The Harmonic Whim)** is the collective title of 12 concertos for one, two and four violins, violas, cello and double bass composed by J. S. Bach's Italian contemporary, Antonio Vivaldi. Bach paid Vivaldi the tribute of transcribing several of the latter's orchestral concertos, some for organ, some for solo harpsichord, and the present one for four claviers, in which form it appears later on this evening's program.

Although in Vivaldi's Concerto the four solo violins predominate, there are shorter solo passages for the two first desk violas and the solo cello. In the slow movement the steady dotted rhythm of the opening Largo is succeeded by a quasi-impressionistic mixture of bowings among the solo violins. The continuation of these interlocking patterns through a succession of equally spaced chromatic chord sequences is finally revealed in retrospect as an introduction to the gigue-like finale.

**Concerto for Four Claviers, in A minor**

**J. S. Bach**

Allegro—Largo—Allegro

ALICE EHLERS, MALCOLM HAMILTON,  
HAROLD CHANEY, RALPH LINSLEY, Harpsichord

BACH FESTIVAL ORCHESTRA

In transcribing Vivaldi's four-violin concerto for an equal number of solo claviers, Bach lowered the composition by a whole tone—from B minor to A minor. But he made changes in the texture as well. "As in his other arrangements of Vivaldi's concertos," wrote the late Albert Schweitzer, "Bach has given the basses greater independence, and worked out the middle parts more richly and fully. He gives the solo instruments more work in counterpoint and . . . often adds a fuller accompaniment not infrequently varied with episodes." The Concertos for Four Claviers was written in Leipzig during the period 1730-1733.

**Sacred Cantata No. 50, "Nun ist das Heil"**

**J. S. Bach**

BACH FESTIVAL CHORUS

FESTIVAL CHORALE

BACH FESTIVAL ORCHESTRA

Whether or not other movements have ever existed, the present "cantata" is a compactly integrated composition which has little difficulty in standing alone. The text is based on the passage from Revelation 12:10: "And I heard a loud voice saying in heaven, 'now is come salvation, and strength and the kingdom of our God and his Christ. For the accuser of our brethren is cast down, which accused them before our God day and night' " The "motive of strength" set to the words "Now has the hope and the strength" is extended by a highly rhythmic "motive of joy," and these two patterns are woven into an ingeniously powerful double fugue which Albert Schweitzer regards as one of Bach's mightiest pieces of vocal music. The cantata was composed for St. Michael's Day, 1740.

**SATURDAY, JULY 16 11:00 A.M.**

**RECITAL | PARISH HALL, ALL SAINTS'  
EPISCOPAL CHURCH**

**DAVID ABEL, Violin**

**MALCOLM HAMILTON, Harpsichord**

**SONATAS FOR VIOLIN AND CLAVIER**

**J. S. Bach**  
(1685-1750)

Sonata No. 1, in B minor

Adagio — Allegro — Andante — Allegro

Sonata No. 2, in A major

(Andante)—Allegro assai—Andante un poco—Presto

Sonata No. 3, in E major

Adagio—Allegro—Adagio ma non tanto—allegro



## RAYMOND DUSTE

Oboe

A member of the San Francisco Symphony and San Francisco Chamber Players, Mr. Duste is also an instructor at the San Francisco Conservatory of Music. He is a native of California and studied with Merrill Remington in San Francisco and with Marcel Tabuteau in Philadelphia. Director of the famed Bach to Mozart Group, Mr. Duste is also director and member of the California Wind Quintet.



## MALCOLM HAMILTON

Harpsichord

A native of Victoria, B. C., Mr. Hamilton holds a Master's degree from the University of Washington and a Doctor's from the University of Southern California, where he studied with Alice Ehlers. He has concertized widely and has just recorded the complete "Well-Tempered Clavier" of Bach for Everest Recordings of Hollywood. This is his first appearance with the Carmel Bach Festival.

## ALICE EHLERS

Harpsichord

A native of Vienna, Mme. Ehlers, world-famous harpsichordist and interpreter of Baroque music, has long been a favorite of Bach Festival audiences and her return this year is warmly welcomed. Having studied with Zanda Landowska and played in a trio with Paul Hindemith, she came to this country at the invitation of the Elizabeth Sprague Coolidge Foundation. She is Professor of Music at the University of Southern California and visiting Professor at Berkeley.



## EDWARD HAUG

Trumpet

A native of San Francisco, Mr. Haug is a highly esteemed Baroque trumpeter in the Bay Area and in Carmel, where he appears for the seventh time. A member of the San Francisco Symphony and of the faculty at San Francisco Conservatory of Music, where he has taught for twenty years, Mr. Haug plays regularly in the Bach to Mozart Group and in the Camara Brass Quintet.

## MARIE GIBSON

Soprano

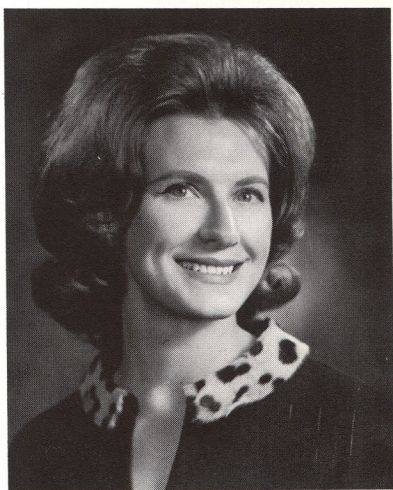
Artist instructor in voice at Occidental College and Professor at the University of Redlands, Miss Gibson maintains a dual career as singer and teacher. She is well-known to California audiences, having made numerous appearances with the Los Angeles Philharmonic Orchestra and with the Los Angeles Opera Company. During the summer of 1963 she held a scholarship for study at the Bayreuth Festival in Germany.



## NORMA JEAN HODGES

Soprano

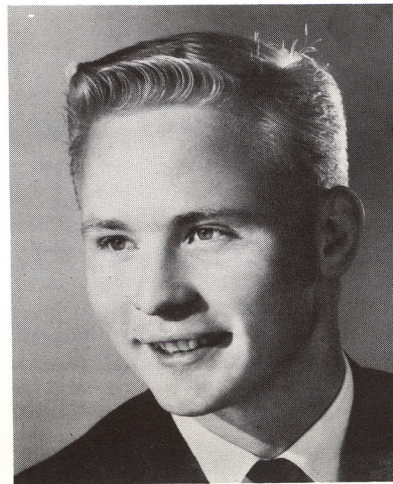
A resident of Carmel, Mrs. Hodges has appeared as soloist during the last two seasons of the Festival as well as being a member of the Chorale. During her musical career she has made solo appearances with the Chicago Symphony, the Cincinnati Symphony and a number of California orchestras.



## DORIS GRIFFIN

Violin

Graduate of the University of Southern California, having held a four year's scholarship, Miss Griffin is currently teaching music in the Los Angeles schools. She was a member of the Trojan String Quartet during her college career and made solo appearances with the Pasadena Symphony.



## EDWARD JAMESON

Tenor

A native of New Mexico, Mr. Jameson had his early education in Alaska. Later, he studied voice and theory at Willamette College in Oregon. Recent appearances in Northern California were in Virgil Thompson's "Mother of Us All" with the Marin County Symphony and in Monteverdi's "Coronation of Poppaea" at Berkeley. This is his second solo appearance in Carmel.



**CONCERT | SUNSET SCHOOL AUDITORIUM**

**Brandenburg Concerto No. 5, in D major**

**J. S. Bach**  
(1685-1750)

Allegro—Affetuoso—Allegro

ALICE EHLERS, Harpsichord  
ROSEMARY WALLER, Violin  
LOUISE DI TULLIO, Flute  
BACH FESTIVAL ORCHESTRA

In this concerto grosso the solo group consists of flute, violin and harpsichord concertato. Here we have no simple keyboard continuo part, though to a certain extent the harpsichord fulfills this role as well; rather, the keyboard part is soloistic, making great demands upon the skill and expressive capabilities of the performer. Indeed, in the words of Abraham Veinus, "The concertino unit (of this concerto) boasts of a solo cembalo for the first time in its history; an intimation of the fact that the entire early development of the clavier concerto is intimately bound up with Bach."

**The Game of Cards**

**Antonio Caldara**  
(1670-1736)

For four sopranos, instruments and continuo  
English translation by Leo Weinstein

Clarice ..... KAREN ARMSTRONG  
Livia ..... MARY ESTHER NICOLA  
Camilla ..... NORMA JEAN HODGES  
Ottavia ..... CAROLE BURCH

LOUISE DI TULLIO, Flute  
ROSEMARY WALLER, JOHN LOBAN, ANNE FRYER,  
LILLIAN AKERSBORG, Violin

RALPH LINSLEY, HAROLD CHANEY, Harpsichord

SALLY KELL, CAROLYN JO SECHRIST, Cello

Introduction

Recitative: Why this is simply grotesque

Aria (Clarice): Ah, if it were my choice

Recitative: The usual lamenting

Aria (Ottavia): My the Devil take my bad luck

Recitative: Enough of your preaching

Aria (Livia): Such a splendid hand

Recitative: For you there's nothing serious

Aria (Camilla): I can guess what you're thinking

Recitative: Enough of your preaching

Ensemble: Let's dance all together

If we are to judge from the music which Bach had copied for his own use, Antonio Caldara was one of his favorite composers; works by him and other Italian, French and German musicians have been found in Bach's handwriting. Caldara ranged far in his travels, in the types of appointments he held, and in the musical forms in which he wrote: he composed operas, oratorios and chamber music and was active in various capacities—including that of cello virtuoso—in Rome, Milan, Bologna, Madrid and Vienna.

**The Game of Cards** is a composite cantata with an instrumental introduction, and aria for each singer preceded by a conversational recitative, and a closing ensemble. The text is full of repartee, sometimes bantering, sometimes sharp, and of half-serious, half-playful moralizing. Throughout Caldara highlights the drama latent in a card game whose participants are four young ladies with strikingly diverse personalities.

**Concerto for Violin, K. 216, in G major**

**W. A. Mozart**  
(1756-1791)

Allegro—Adagio—Rondeau: Allegro—Andante—Allegretto

DAVID ABEL, Violin

BACH FESTIVAL ORCHESTRA

Mozart made major contributions to the literature of the violin concerto as well as that of the piano concerto, although the former were not so numerous as the latter nor did they cover such a large span of the composer's lifetime. The present work was composed in Salzburg in 1775, the year which had earlier seen the completion of the violin concertos in B flat major and D major, K. 207 and 211.

In their "Essay in Critical Biography," a comprehensive five-volume work on Mozart, Wyzewa and Saint-Foix characterize the Concerto in G major as one of the most important violin concertos to come from the composer's pen. It "attests to the rapid progress of the young man in a genre which corresponded to his predilections in that period." Comparing it with the preceding concerto (K. 211) they affirm "it is already surer, more ample, richer in expression as in musical beauty, and it surpasses in artistic scope the piano concertos of the following year." The two critics point to the French influences evident in the work, and to the novel treatment of the Rondeau, in the midst of which an Andante in G minor and an Allegretto appear. The Adagio, in their words, "is one of the most marvelous creations of the entire genius of Mozart."

**INTERMISSION**

**Symphony No. 39, K. 543 in E flat major**

**W. A. Mozart**  
(1756-1791)

Adagio—Allegro—Andante con moto—Menuetto: Allegro—  
Finale: Allegro

BACH FESTIVAL ORCHESTRA

The majestic and commanding Adagio opening of Mozart's Symphony in E flat serves also as a symbolic introduction to all three of the monumental works in this form written by the composer in the summer of 1788, although the slow introduction to Mozart's "Prague" Symphony (No. 38) is a worthy predecessor. The main body of the first movement of No. 39 is a lyric-dynamic Allegro in three-four meter which finds echoes in the corresponding movement of Beethoven's "Eroica" Symphony, composed sixteen years later.

As is not infrequent in Mozart, the slow movement alternates the galant, learned, and Sturm und Drang styles, producing a musical structure of intense strength and tenderness. The Menuet is forthright in its decisive rhythms, with a contrasting trio distinguished by a melodious duet for clarinets, while the Finale epitomizes the versatility of a brisk and single-minded rondo-sonata subject.



## SALLY KELL

### Cello

Our principal cellist, Miss Kell, is well-known in the Bay Area where she is principal cellist of the Oakland Symphony, the Oakland Chamber Orchestra, the San Francisco Ballet Orchestra and the Cabrillo Music Festival. She has played in the Carmel Bach Festival for a number of years, as well as in the Lyra Trio and the Golden Gate String Quartet.



## JOHN LOBAN

### Violin

Mr. Loban is currently a member of the faculty of the University of British Columbia where he teaches violin and plays in the Faculty String Trio. He has served as Concertmaster of the San Jose Symphony and has performed widely as soloist and chamber-music player. He holds a Bachelor's degree from San Jose State College and a Master's from Stanford.



## DR. RAYMOND KENDALL

### Lecturer

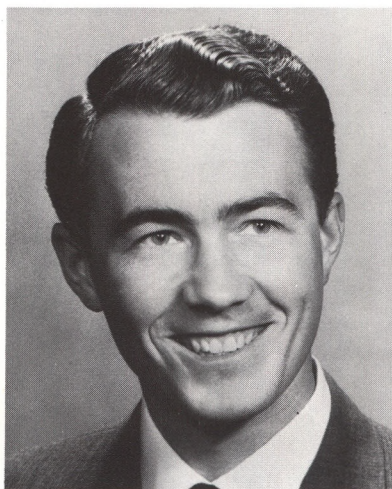
His distinguished educator, Dean of the School of Music and Director of the Center for the Performing Arts at the University of Southern California. He is also chairman of the Music Advisory Panel for the State Department and a member of the Music Advisory Committee of the National Cultural Center in Washington, D.C. Dr. Kendall is welcomed back for his third year of participation in the Festival.



## PAUL MAYO

### Tenor

A graduate of the University of Southern California with a Bachelor of Music degree, Mr. Mayo has appeared frequently with various Southern California symphonies and, last season, toured through Europe as soloist with the USC Chamber Singers. He has also specialized in choral conducting and is currently a member of the faculty of Glendale College.



## PAULINE LAW

### Contralto

Miss Law, a native of California, first sang in the Festival Choral in 1961 and has been a soloist with the Festival each year since that time. She has made many appearances in opera, television, recital and with various symphonies and has won a number of awards, including the National Society of Arts and Letters Contest.



## HAZELLE MILORADOVITCH

### Viola da Gamba

Performing with the Bach Festival since 1957, Mrs. Miloradovitch is also a member of the Renaissance Baroque Chamber Ensemble and lecturer on viols at Stanford University. She has recently made her second tour of the United States and Europe with the Antiqua Players of the University of Pittsburgh.



## RALPH LINSLEY

### Harpsichord

His beloved artist and pillar of the Festival returns for the 8th consecutive time this year. Born in Connecticut, he graduated from Yale University and later received a Master's degree from the University of Southern California, with a major in harpsichord under Alice Ehlers. He has spent much of his professional career as an ensemble performer and accompanist for many internationally famous artists.



## ISTVAN NADAS

### Piano

By popular acclaim Mr. Nadas is brought back to Carmel for his second consecutive solo appearance. Born in Hungary, he studied with Bartok, Kodaly, Kentner and Casella and he won Hungary's highest piano award, the Franz Liszt Prize. Last year he concertized in Belgium, West Germany, England and Italy and was a soloist with the San Francisco Symphony under Josef Krips.



SUNDAY, JULY 17 2:30 P.M.

CONCERT | SUNSET SCHOOL AUDITORIUM

The Mass in B minor

J. S. Bach  
(1685-1750)

SOLOISTS

MARIE GIBSON, Soprano  
PAULINE LAW, Mezzo-Soprano  
BETTY ALLEN, Alto  
MELVIN BROWN, Tenor  
EDWIN DUNNING, Bass

CONCERTINO

KATHARINE SCHLINGER, MARY ESTHER NICOLA,  
First Soprano; LA VONNE CLAY, LOIS UTTER-  
BACH, Second Soprano; CAROLE BURCH, JACQUE-  
LYN LAYNG, Alto; HAYDEN BLANCHARD, WIL-  
LIAM LEE, Tenor; ROBERT BERNARD, ROBERT  
WATERBURY, Bass.

ROSEMARY WALLER, Violin; LOUISE DI TULLIO,  
KATHARINE SORENSON, Flute

RAYMOND DUSTE, ROWLAND FLOYD, JEAN STEV-  
ENS, Oboe, Oboe d'Amore, English Horn

JAMES SCHULTZ, CYRLE PERRY, Bassoon; DON C.  
PETERSON, Horn

EDWARD HAUG, Trumpet

CONTINUO: RALPH LINSLEY, Harpsichord; KENNETH  
AHRENS, Organ; SALLY KELL, Cello; RICHARD  
T. ANDREWS, Contrabass

BACH FESTIVAL CHORUS, FESTIVAL CHORALE,  
BACH FESTIVAL ORCHESTRA

KYRIE

Chorus: Kyrie eleison (Lord, have mercy upon us)

Duet (Soprano, Mezzo-Soprano). Christe eleison (Christ, have  
mercy upon us)

Chorus: Kyrie eleison (Lord, have mercy upon us)

GLORIA

Chorus: Gloria in excelsis Deo (Glory be to God on high)

Aria (Mezzo-Soprano): Laudamus te (We praise Thee)

Chorus: Gratias agimus tibi (We give thanks unto Thee)

Duet (Soprano, Tenor): Domine Deus (Lord, God)

Chorus: Qui tollis peccata mundi (Thou that takest away the  
sins of the world)

Aria (Alto): Qui sedes ad dexteram Patris (Thou that sittest  
at the right hand of the Father)

Aria (Bass): Quoniam tu solus sanctus (For Thou only art  
holy)

Chorus: Cum sancto Spiritu (With the Holy Spirit)

INTERMISSION (Ten minutes)

CREDO

Chorus: Credo in unum Deum (I believe in one God)

Chorus: Patrem Omnipotentem (The Father Almighty)

Duet (Soprano, Mezzo-Soprano): Et in unum Dominum (And  
in one Lord)

Chorus: Et incarnatus est (And was incarnate)

Chorus: Crucifixus (He was crucified)

Chorus: Et resurrexit (And he rose again)

Aria (Bass): Et in Spiritum sanctum (And in the Holy  
Spirit)

Chorus: Confiteor unum baptisma (I acknowledge one baptism)

INTERMISSION (Ten minutes)

SANCTUS

Chorus: Sanctus, sanctus, sanctus (Holy, holy, holy)

Chorus: Osanna in excelsis (Hosanna in the highest)

Aria (Tenor): Benedictus qui venit (Blessed is he who cometh)

AGNUS DEI

Aria (Alto): Agnus Dei (O Lamb of God)

Chorus: Dona nobis pacem (Give us peace)

PROGRAM NOTES

Bach's four monumental choral works, The Passions according to St. John and St. Matthew, the Magnificat and the Mass in B minor, were completed approximately within the span of one decade, 1723-1733. Together these works manifest Bach's pre-dominance in German and Latin sacred music of the high baroque.

The immediate occasion for the composition of the Mass was Bach's interest in the title of Court Composer to the Electoral Prince of Saxony, who at that time was also ruler of Poland. Bach sent the part of the Kyrie and Gloria to the Prince in 1733, and after a wait of three years received the desired distinction. Whatever the relationship between personal and musical motivation, there is no question that here we have the greatest Mass of the baroque period and one of the greatest in the history of music. Its claim to supremacy lies in the grand lines on which it is laid out, the consummate artistry of its detail and in the profound understanding of the Latin text.

Structurally the Mass in B minor falls into four large sections—Kyrie, Gloria, Credo and Sanctus-Agnus Dei. Within each of the larger sections the various movements are laid out according to the diverse expressive values of consecutive portions of the liturgical text. The individual movement must therefore have those particular vocal and instrumental forces which the composer believes to be the most sympathetic to the emotional or dramatic content of the text. This treatment is vividly portrayed in the unrelieved lamenting of the Crucifixus, on a ground bass, and the joyous outburst of the Et Resurrexit which immediately follows. The changes from chorus to solo to duet and the kaleidoscopic succession of orchestral settings is, however, governed by the overall musical need for balance, variety and contrast. Further, certain portions were drawn by Bach from his earlier works. With all these potentially conflicting factors to be reconciled, one gains some idea of the force of Bach's genius.

Examples of Bach's surpassing "musical exegesis" of the text could be multiplied indefinitely. It is effected not only by treating each idea as a separate musical movement, but by the illumination of individual phrases and words within the movement. In the Nicene Creed, for example, after the words "I believe in one God" have been set forth, they are repeated in the three upper voices, while the basses intone "Father Almighty," establishing musically the identification of God as the omnipotent Father. Numerical symbolism may be demonstrated in the seven melodic lines of the Credo, seven being the mystic indivisible number, and the six voices of the Sanctus, the latter in reference to the six-winged seraphim of Isaiah VI:2-3.

The Mass in B minor is scored for soprano, alto, tenor, and bass soli, a basic five-part chorus, and the following orchestral forces: two flutes, three oboes, two oboi d'amore, two bassoons, three trumpets, horn (originally corno da caccia, the "hunting horn"), tympani, strings and continuo. The present performance follows a baroque practice of assigning the more florid concentrated passages to a small group of singers in contrast to those passages more appropriately sung by the larger chorus.



**MARY ESTHER NICOLA****Soprano**

Miss Nicola, a member of the Festival Chorale since 1960, has often performed as soloist with the Festival. She has concertized in many parts of California, including a recent appearance at Redlands University.

**DON C. PETERSON****Horn**

A graduate of the University of Utah, Mr. Peterson is first horn in the Utah Symphony. He is on the music staff of the University of Utah and is a member of the summer music staffs of the Gunnison Music Camp of Brigham Young University and the Bands Music Camp at Las Cruces, New Mexico.

**JAMES SCHWABACHER****Tenor**

Noted as a specialist in Baroque music, Mr. Schwabacher is also widely known for his appearances in recital and opera. In radio and television he has frequently appeared as producer, commentator and performer. Recently he toured Europe, giving recitals in Germany, Austria, Holland and the Scandinavian countries. This is Mr. Schwabacher's fifteenth season with the Carmel Bach Festival.

**MORGAN STOCK****Stage Director**

Mr. Stock has been Department Chairman and Instructor of Speech and Drama at Monterey Peninsula College since 1954. Having studied at the Pasadena Playhouse, he received his B. A. and M. A. from Stanford University. He is a well-known actor and director in this area and has made a number of television appearances.

**KATHARINE SCHLINGER****Soprano**

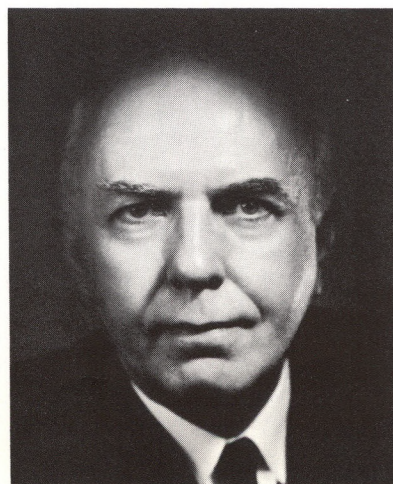
Leader of the Festival Chorale, Mrs. Schlinger returns to Carmel for her 9th year. Her active musical career includes frequent solo appearances in oratorio and with symphonies in Southern California.

**ORVILLE WHITE****Bass**

Currently Assistant Professor of Music at the University of Texas, Mr. White has appeared in opera, oratorio and concert in New York, St. Louis and Los Angeles. He received his Bachelor's degree from the Juilliard School of Music and his Master of Music from the University of Southern California. This is Mr. White's third solo appearance with the Festival.

**ALEXANDER SCHREINER****Organ**

Chief Organist of the Tabernacle in Salt Lake City since 1929, Mr. Schreiner has been heard by millions in his recitals and broadcasts. A native of Nuernberg, Germany, he has concertized throughout his country and Europe. He is a Fellow of the American Guild of Organists and author of three volumes of organ music. The Carmel Bach Festival welcomes Mr. Schreiner at his first appearance here.

**ROBERT BERNARD****Bass**

Returning for his second year, Mr. Bernard again appears as soloist with the Festival. He has toured widely as a member of the Norman Luboff Choir.

**ANNE FRYER****Violin**

This young New York violinist completed her undergraduate and graduate studies at the Juilliard School of Music. She has been a frequent performer in chamber-music in New York City and has participated in the Festival for the past five years.



MONDAY, JULY 18 | 11:00 A.M.

LECTURE | PARISH HALL, ALL SAINTS'  
EPISCOPAL CHURCH

DR. RAYMOND KENDALL, Dean, School of Music, University of Southern California

MONDAY, JULY 18 | 8:30 P.M.

CONCERT | SUNSET SCHOOL AUDITORIUM

WORKS OF J. S. BACH (1695-1750)

Brandenburg Concerto No. 1, in F major

Allegro — Menuetto — Polacca — Adagio — Allegro

ROSEMARY WALLER, Violin

DON C. PETERSON, LEE LAMBERT, Horn

RAYMOND DUSTE, ROWLAND FLOYD,

JEAN STEVENS, Oboe

BACH FESTIVAL ORCHESTRA

It is the first, rather than the last of the Brandenburg Concertos, that offers a summary of procedures used in the other five. The opening Allegro is of the "ripieno-concerto" type, in which all groups of instruments participate in the concertato. In the Adagio, the first oboe and the solo violin have the florid passages, though answered by melody instruments of the continuo; other members of the ensemble provide the supporting dissonant and excruciatingly poignant harmonies. The Menuet-Polacca group, remarkably, looks backward to 17th-century wind ensemble practice and forward to the classic symphony; the Menuet being scored for the full band of winds and strings. Trio I for two oboes and bassoon, the Polacca for strings alone, and Trio II for two horns and oboes, the latter playing in unison. The Allegro 6/8 meter, performed on this program as the final movement, in accordance with Bach's first version, exhibits a wide variety of concertato treatment, with instruments appearing as soli, in pairs, and in groups of three.

Solo Cantata No. 170, "Vergnuegte Ruh', beliebte Seelenlust"

Aria: Vergnuegte Ruh', beliebte Seelenlust (Contented rest, with sweet and heart-felt joy)

Recitative: Die Welt, das Suendenhaus (The world, that house of sin)

Aria: Wie jammern mich doch die verkehrten Herzen (How I lament still for those perverse hearts)

Recitative: Wer sollte sich dem nach wohl hier leben wuenschen (Why should people still want to live on this earth)

Aria: Mir ekelt mehr zu leben (How painful is life to me)

BETTY ALLEN, Alto

LOUISE DI TULLIO, Flute

KENNETH AHRENS, Organ Obbligato

The solo cantata, "Vergnuegte Ruh'," for alto voice—Bach's favorite—was composed for the sixth Sunday after Trinity. It is one of eight cantatas using organ obbligato which were written about the same time, 1732.

The first aria uses three treble instrumental parts (oboe and violin I, violin II, and viola) plus **basso continuo** to accompany the soloist. It is well-balanced, with two vocal sections, reflecting the yearning note of the text, interpolated between three, more serene, instrumental interludes.

After the recitative, the violins and viola form the lowest voice, and the organ moves to the solo obbligato position, and gives a fugal treatment on two keyboards of the thematic material. This emotionally tense area is marked "adagio" and is distinguished

by its closely knit form. Once again, the instrumental passages which separate and frame the vocal sections, are carefully designed to support the text; in particular we note the rapid, restless passages for organ and voice which mirror the sombre words "vengeance and hatred," and again, "sneeringly mock thy express commands."

The final aria remains sombre in mood but takes on a more joyful air, a victory over tormenting thoughts, which culminates in the final phrase of the cantata, "let me discover the dwelling house where I can be at peace."—C.R.

INTERMISSION

The Passion of Our Lord According to St. Mark

The Evangelist .....ROBERT LOPER, Reader

KARAN ARMSTRONG, Soprano PAULINE LAW, Alto  
MELVIN BROWN, Tenor

ROSEMARY WALLER, JOHN LOBAN, Violin

SALLY KELL, HAZELLE MILORADOVITCH, Viola  
da Gamba

LOUISE DI TULLIO, Flute; RAYMOND DUSTE,  
Oboe d'Amore

BACH FESTIVAL CHORUS, FESTIVAL CHORALE  
BACH FESTIVAL ORCHESTRA

PART I

PROLOGUE

Chorus: Geh, Jesu, geh zu deiner Pein (Go, Jesus, to thy suffering)

GOSPEL: CONSPIRACY OF THE CHIEF PRIESTS AND SCRIBES

CHORALE: Mir hat die Welt trueglich gericht't (Deceitfully the world has judged me)

GOSPEL: THE LAST SUPPER

CHORALE: Ich, ich und meine Suenden (I, I and my sins)

GOSPEL: JESUS REVEALS THE BETRAYER

ARIA: Mein Heiland, dich vergess ich nicht (My Saviour, I forget thee not)

GOSPEL: THE MOUNT OF OLIVES

CHORALE: Wach auf, O Mensch (Awake, O Man)

GOSPEL: PETER AVOWS HIS FAITHFULNESS

CHORALE: Betruebtes Herz (Afflicted heart)

GOSPEL: THE DISCIPLES SLEEP

ARIA: Er kommt (He comes)

GOSPEL: JUDAS BETRAYS JESUS WITH A KISS

ARIA: Falsche Welt (False world)

GOSPEL: JESUS REPROACHES THE CONSPIRATORS

CHORALE: Jesu, ohne Missetat (Jesus, without misdeed)

GOSPEL: THE DISCIPLES FORSAKE JESUS

CHORALE: Ich will hier bei dir stehen (I will remain with thee)

(Continued on page 19)



# CONCERT—SUNSET AUDITORIUM

(Continued from page 18)

## PART II

ARIA: Mein Troester (My Comforter)

GOSPEL: THE FALSE WITNESSES

CHORALE: Befiehl du deine Wege (Commit thy ways)

GOSPEL: JESUS IS CONDEMNED TO DEATH

CHORALE: Du edles Angesichte (Thou noble countenance)

GOSPEL: PETER DENIES JESUS THRICE

CHORALE: Herr, Ich habe missgehandelt (Lord, I have acted wrongly)

GOSPEL: PILATE RELEASES BARABBAS AND DELIVERS JESUS TO BE CRUCIFIED

CHORALE: Man hat dich sehr hart (Men have mocked thee)

GOSPEL: THE CRUCIFIXION

CHORALE: Keinen hat Gott verlassen (None has God forsaken)

GOSPEL: JESUS GIVES UP THE GHOST

ARIA: Welt und Himmel (Earth and Heaven)

GOSPEL: JOSEPH OF ARIMATHEA ASKS FOR THE BODY OF JESUS

CHORALE: O Jesu du (O Thou Jesus)

GOSPEL: THE ENTOMBMENT

CHORUS: Bei deinem Grab und Leichenstein (At they grave and tombstone)

Of the four Passions — one for each Gospel—found in the Schmieder index to Bach's works, the St. Matthew and the St.

John are well known to Carmel Bach Festival audiences. The authenticity of the Passion according to St. Luke is so doubtful that its inclusion in the main body of Schmieder is open to question. In the case of the Passion according to St. Mark, however, the story is quite different. The text is known to have been written by Bach's librettist, Christian Friedrich Henrici (Picander) for Good Friday, 1731; according to Albert Schweitzer, Bach prescribed the form of the verses. Although the score was listed in Breitkopf's catalogue for January 1, 1764, neither the original nor a copy has been handed down. For some time the music was believed lost, but thanks to the scholarship of Wilhelm Rust, Friedrich Smend and others, much of the music, set by Bach to other texts, has been found in such works as the Funeral Ode for Christiane Eberhardine, Queen of Poland and Electress of Saxony, Cantata No. 54, and the Funeral Cantata for Prince Leopold of Anhalt-Coethen. Suffice it to say that these discoveries have made it possible for Diethard Hellmann, in cooperation with Alfred Duerr, Manfred Mezger and Gert Otto, to reconstruct the St. Mark Passion for performance. Their score is used in tonight's performance.

Although choruses, chorales and arias have been retrieved, the biblical narrative — set as recitatives for the Evangelist in the Passions according to Matthew and John—is lost, and in accordance with one of the two alternatives recommended by the editors, this narrative is entrusted to a spoken voice, which tells the story as given in Mark 14 and 15 in successive passages placed before each musical number (except the Prologue).

The Passion according to St. Mark is richer in chorales than either of the others. It includes the famous "passion chorale" found in the St. Matthew Passion, which in tonight's performance is sung a cappella. In common with the other Passions, it is divided into two parts, one to be sung before the sermon—in a regular service—and one after. Although necessary changes have been made in fitting words to music, the St. Mark Passion as a whole represents a significant musical and historical contribution to our knowledge of J. S. Bach. It is likely that the music of the Funeral ode is receiving its first performance in recent times.

## TUESDAY, JULY 19 11:00 A.M.

### RECITAL

PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

**ALICE EHLERS and MALCOLM HAMILTON**  
**MUSIC FOR TWO HARPSICHORDS**

Sonata No. 4 in E minor for Two Claviers and Pedal	J. S. Bach
Sonata in F major, Op. 18, No. 6	J. C. Bach
Concerto a duoi Cembali Concertati	W. F. Bach

Contrapunctus XVII from "Die Kunst der Fuge"	J. S. Bach
Pieces en Concert	Couperin
Sonata in D major, K. 448	Mozart

## TUESDAY, JULY 19 3:00 P.M.

### ORGAN RECITAL

BETHLEHEM LUTHERAN CHURCH, MONTEREY

ALEXANDER SCHREINER, Organist

ORGAN WORKS OF J. S. BACH (1685-1750)  
Toccata, Adagio and Fugue in C major  
Prelude and Fugue in D major

Prelude and Fugue in E minor ("Cathedral")  
Toccata in F major  
Fantasie in G major



**CONCERT | SUNSET SCHOOL AUDITORIUM**

**Concerto for Oboe, Violin and String Orchestra, in C minor  
J. S. Bach (1685-1750)**

Allegro—Adagio—Allegro

RAYMOND DUSTE, Oboe

DAVID ABEL, Violin

BACH FESTIVAL ORCHESTRA

It is likely that the contemporaries of Bach heard this concerto in much the same form as the present audience. The Concerto in C minor for two claviers, published in 1874 by the Bach-Gesellschaft, is regarded as Bach's reworking of a lost concerto for two violins or for oboe and violin. Max Schneider and Max Seiffert, working independently, have, by reversing Bach's procedure, restored this concerto to what is very probably its original state.

**Sacred Cantata No. 13, "Meine Seufzer, meine Thraenen"  
J.S. Bach**

Ario (Tenor): Meine Seufzer, meine Thraenen  
(My sighs, my tears)

Recitative (Alto): Mein Liebster Gott laesst mich annoch vergebens rufen (My dearest God leaves me to call in vain)

Chorale (Alto): Der Gott, der mir hat versprochen  
(The God who has promised me)

Recitative (Soprano): Mein Kummer nimmet zu  
(My sorrow increases)

Aria (Bass): Aechzen und erbaermlich, Weinen hilft der Sorgen Krankheit nicht (Our sighs and tears cannot help our sorrow's sickness)

Chorale: So sei nun, Seele, seine (So now be His, O my soul)

MARY ESTHER NICOLA, Soprano

MARVELLEE CARIAGA, Alto

EDWARD JAMESON, Tenor

EDWIN DUNNING, Bass

BACH FESTIVAL ORCHESTRA

Cantata No. 13, "Meine Seufzer, meine Thraenen," a solo cantata composed for the second Sunday after Epiphany, was written in the late 1730's, and it is one of three cantatas which Bach wrote for this particular Sunday. All three have the theme of Christ helping the despondent sinner in his hour of need. Cantata No. 13 underscores the irony of the fact that contemporary theologians could find no other moral than this in the joyous and human story of the marriage of Cana.

In this particular cantata, the "groans and piteous crying for salvation" form the most dominant idea. According to Spitta, the first and third arias, for tenor and bass respectively, are full of the "tones of mourning," and Schweitzer adds that the chorale melody of the middle aria, although milder and simpler in character, is a "mourning chorale accompanied by a rhythm of noble grief."

The culmination of this mood, and its relief, may be seen in the final aria for bass where the opening instrumental theme contains a dual motif. It is one of Bach's most remarkable dual themes, with a clear 'sigh motif,' of two falling notes, which merges into a 'joy motif' of a livelier, five-note group, ascending and descending. With this dual motif, the text then moves from "our sighs and tears" to "But he who looks toward heaven will find his mourning lit up by a ray of joy." C.R.

**Symphony No. 93, in D major Joseph Haydn  
(1732-1809)**

Adagio—Allegro assai—Largo cantabile—Menuetto: Allegro—  
Finale: Presto ma non troppo

BACH FESTIVAL ORCHESTRA

First among the twelve symphonies written for performance in London at the invitation of Johann Peter Salomon, the present work appeared on the opening program of the first season, March 11, 1791, as a "New Grand Overture." As Haydn reported in a letter to Luigia Polzelli, the symphony created a "furor." The press applauded the first movement, while the audience, for reasons which will be suggested below, seized upon the second movement and caused it to be repeated.

This symphony, particularly in its first three movements, alternates between bold thrusts and simple quasi-pastoral melodies. These two contrasting thematic values perform a structural function, and although they do not possess the identifying characteristics found in themes of Berlioz, Liszt, Franck and Wagner, their rhetorical relationships are readily recognizable. For example, the descending unison arpeggios of the introduction are matched by a similar passage in the exposition of the same first movement, and the forte triplets which usher in the Trio of the Menuetto movement resemble a fanfare-like permutation of this same rhythm.

While the last movement is nominally innocent of these devices, it contains a good deal of ingratiating Haydnesque charm and humor. But this humor is not limited to the Finale. It turns up, as in the succeeding "Surprise" Symphony (No. 94), in the slow movement where softly sounded isolated strokes on the tympani are followed by a fortissimo low C on the bassoons, heralding the peroration of the movement. It may have been this orchestral witticism that prompted Haydn's opening night audience to demand the repetition of the Largo cantabile; the effect of such an earthly bit of fun can hardly have been lost on the British public.

Haydn visited London again in 1794, on which occasion the second six of the twelve "London" Symphonies were performed.

**INTERMISSION**

**Concerto for piano, K. 482, in E flat major W. A. Mozart  
(1756-1791)**

Allegro—Andante—Allegro

ISTVAN NADAS, Piano

BACH FESTIVAL ORCHESTRA

The three piano concertos—K. 482, K. 488 (A major) and K. 491 (C minor) came from Mozart's pen during the winter of 1785-86, and are therefore contemporaneous with the composition of THE MARRIAGE OF FIGARO (K. 492). Of the three concertos those in E flat and A may be viewed as congenial to the spirit of Mozart's opera buffa, while the C minor work, with its sense of deep tragedy, stands alone. Further historical perspective on this group of concertos is provided by consideration of the orchestration. In the E-flat concerto Mozart uses clarinets instead of oboes—for the first time.

The concerto opens with an arresting statement followed immediately by a soft sequential passage. Once the solo piano has made its entrance, it continues throughout the movement with alternations of thematic material and running passages.

The slow movement sheds a mysterious softness at the outset, but there are striking contrasts—dramatic outbursts which display a significant motive played by the woodwinds in octaves.

The bouncing six-eight hunting theme of the Rondo pauses midway in its flight to give way to an andantino in three-four time. Although this may be regarded as episode in the Rondo structure, it involves a definite change of mood and pace, meditative, and free from the mock grotesque humor of the rest of the movement.

Emphasis on woodwind instruments is noteworthy in Mozart's piano concertos, and in the present one there are wind passages which bring back vivid memories of the composer's out-of-door serenades for winds. The participation of the horns in the thematic discourse signals a change which will shine forth in later works. While the right hand of the solo piano is concerned with melodic lines and passage work, the left hand serves as a figured bass, as in the Baroque concerto.



**WEDNESDAY, JULY 20** | **11:00 A.M.**

**PIANO RECITAL** | **PARISH HALL, ALL SAINTS'**  
**ISTVAN NADAS** | **EPISCOPAL CHURCH**

**KEYBOARD WORKS OF J. S. BACH (1685-1750)**

French Suite No. 2, in C minor

Allemande—Courante—Sarabande—Air—Menuet—Gigue

Fifteen Two-Part Inventions

C major—C minor—D major—D minor—E flat major—  
E major—E minor—F major—F minor—G major—G mi-  
nor—A major—A minor—B flat major—B minor

Ouverture in the French Style (also known as Partita in B  
minor)

Ouverture—Courante—Gavotte I & II—Passepied I & II—  
Sarabande—Bourree I & II—Gigue—Echo

Steinway Piano loaned through the courtesy of Mrs. Milton H.  
Shutes

**Edinn Project Students Attending the Bach Festival**

Vivien Abe  
Linda Alexander  
Sylvia Al-Hike  
Jean Andrew  
Vaughn Ausman  
Dorothy Balsano  
Jeanne Baughman  
Tina Benedict  
Helen Bergado  
David Bernard  
Timothy Berta  
Anita Bontadelli  
Tom Bowhay  
Nadine Bracco  
Lindsay Broberg  
Sally Bryan  
Pat Buchanan  
Linda Bulgreen  
Robert Burrows  
Virginia Castillo  
Patricia Clarke  
Nick Craft  
Nancy Diers

Thomas Diggins  
Christopher Durney  
Rosalinda Fortes  
Alice Foster  
May Gong  
Dan Greene  
Ronald Harrison  
Kris Heath  
Joi Hocker  
Lynn Irwin  
Kathy Johnson  
Agnes Kang  
Judy Karnes  
Naomi Kurokawa  
Carolyn Layton  
Judy Liles  
Linda Lomison  
Leslie Lowe  
Rebecca Malate  
Suzy McComber  
Christine Mueller  
Juan Moore  
Christine Morin

Laura Oberbeck  
Anna Marie Parks  
Peter Partch  
Randall Pybas  
Mariano Raras  
Sarah Reynolds  
Ruth Rockwell  
Jeane Sabado  
Sandy Salazar  
Stephanie Sakai  
Sandra Schaffer  
June Sheahan  
Casey Silvey  
Mary Sullivan  
Karla Thonson  
Loretta Trapp  
William Twaddell  
Ruby Ureuta  
Karen Van Bibber  
Charles Williams  
Judith Wyatt  
Debbie Woods

**TOWER MUSIC**

will be played at Sunset Audi-  
torium one half hour before each  
concert. Brass Choir:  
**CHARLES BUBB, Jr.,**  
**RALPH LA CANNA,** Trum-  
pet; **JEROME JANSEN,** RON  
**BERTUCELLI,** Trombone.

*No Tapes  
or Recordings  
Permitted*

**NO SMOKING**

No smoking shall be permitted  
within any part of the audi-  
torium, stage, backstage or  
dressing room area. Smoking  
will be permitted in the foyer of  
the auditorium.

By order,  
City of Carmel-by-the Sea



WEDNESDAY, JULY 20 | 10:30 P.M.

FOUNDERS' MEMORIAL CONCERT | CAMEL MISSION BASILICA

# THE PLAY OF HEROD

Dedicated to the Memory of

**NOAH GREENBERG**

(April 9, 1919—January 9, 1966)

Sponsored by the Alliance Francaise and the French Consulate

SANDOR SALGO  
Music Director

MORGAN STOCK  
Stage Director

PRISCILLA SALGO  
Director of Festival Chorale

IRENE GRIFFIN  
Costume Designer

KENNETH AHRENS  
Director of Children's Choir and Organist

DAVID KIRK  
Technical Supervisor

## FESTIVAL CHORALE

## CAST

Archangel .....PAUL MAYO  
Three Shepherds .....CAROLE BURCH, ARLENE WHITE, JACQUELYN LAYNG  
Two Midwives .....MARY ESTHER NICOLA, LAVONNE CLAY  
The Three Magi .....ROBERT BERNARD, CHRISTOPHER HUNGERLAND, ROBERT WATERBURY  
Armiger .....ORVILLE WHITE  
Herod .....EDWIN DUNNING  
Archelaus, Herod's Son .....HERBERT CABRAL  
Two Courtiers .....JAMES HULL, ROBERT FARIS  
Two Scribes .....WILLIAM LYON LEE, ROBERT OLSON  
Joseph .....HAYDEN BLANCHARD  
Rachel .....PAULINE LAW  
Solo Mother Consolers .....KATHARINE SCHLINGER, LOIS UTTERBACK  
Solo Child .....STEPHEN THORNGATE  
Angel Choir and Holy Innocents .....DENIZ CETIN, GREG GRANOFF, PETER GRANOFF, ALLISON HALL,  
JOAN HENDERSON, ELIZABETH MUDD, KENNETH NIELSEN, MIKE ROBERTS, DEBORAH SALGO,  
WILLIAM SATCHELL, LYNDIA SCOTT, VALERIE SCOTT, HELEN SEDLETZKY, MIMI SEYFERTH,  
STEPHEN THORNGATE, JEFF WALKER, KATHLEEN WALKER, LUCY WILLIAMS  
Soldiers .....MELVIN BROWN, ROBERT FARIS, WILLIAM FEUERSTEIN, BRUCE GRIMES, JAMES HULL,  
WILLIAM LYON LEE, ROBERT OLSON  
Mother Consolers .....MARVELLEE CARIAGA, POLLY DUNNING, MARION FLAHERTY, ANN GREENE,  
NORMA JEAN HODGES, CATERINA MICIELI, KAY SHIPLEY, MARGERY TEDE, LOIS VARGA  
Instrumentalists .....Musician to Mary.....BONNIE LYNN ADELSON, Carillon  
Musicians to the Magi .....HERBERT MYERS, Sopranino Recorder  
HAZELLE MILORADOVITCH, Tenor Vielle; JOAN MYERS, Horn pipe  
Musician to Herod.....ARTHUR HOLCOMB, Tenor Drum  
Actors: .....Virgin Mary .....ROSEMARY CROW  
Star Bearer .....MARVEL GRAHAM  
Three Gift Bearers .....POLLY DUNNING, ANN GREENE, KAY SHIPLEY



# FOUNDERS MEMORIAL CONCERT

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## I. HEROD

Opening Processional: *Orientis partibus* (Out from lands of Orient)

Scene One—Angels and Shepherds: *Nolite timere vos* (Be no more affrighted)

Scene Two — The Three Kings: *Stella fulgore nimio rutilat!*  
(With an exceeding great brightness this Star doth blaze)

Scene Three—Herod's Court: *Quae rerum novitas* (What unwanted events)

Scene Four—Adoration of the Magi: *Ecce Stella* (Lo! the Star)

## II. THE SLAYING OF THE INNOCENTS

Alle—, Psallite (Organ)

*O quam gloriosum* (O how glorious the Kingdom)

*Tolle puerum* (Take the young child)

Rachel: *Heu! teneri partus* (Ah! alas! you tender babes!)

Joseph . . . *fili David! Revertere in terram Judam* (Joseph, son of David! Return now to the land of Judea)

*Te Deum landamus* (We praise Thee, O God)

Among the liturgical dramas of the Middle Ages, whose rise and full development—in the words of Dr. William L. Smoldon—took place from the second part of the 10th century to the end of the 13th, we find in company with such subjects as Daniel, St. Nicolas and the Virgin Mary a number of dramas devoted to Herod and the Magi and the Massacre of the Innocents. The present Herod production, prepared by Dr. Smolden and Noah Greenberg—until his death Music Director of the New York Pro Musica—is based on the 12th century version in the Fleury Play-Book, Ms. 201 in the municipal library of Orleans, France.

The music consists of plain song and instrumental dances specifically the Estampie; among the former we find the conductus "*Orientis partibus*," describing in a jocular vein the travels of the ass which bore frankincense and myrrh from the East, and as a monumental close a *Te Deum* in which all singers participate. The dialogues at the manger between shepherds and midwives and Magi and midwives are drawn from the apocryphal gospels.

Liturgical dramas were intended to instruct the illiterate as well as to give pleasure to the sophisticated, and in their original form involved considerable action.

The performing rights for this production were arranged through the courtesy of Oxford University Press, Inc., New York.

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**THURSDAY, JULY 21 | 11:00 A.M.**

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**SYMPOSIUM | PARISH HALL, ALL SAINTS'  
EPISCOPAL CHURCH**

### HANDEL'S "ATHALIAH"

Moderator: DR. RAYMOND KENDALL, Dean, School of Music, University of Southern California

Panel: DR. VIRGIL WHITAKER, Vice-Provost and Dean of Graduate Studies, Stanford University

DR. ROBERT COMMANDAY, Music Editor, San Francisco Chronicle

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**THURSDAY, JULY 21 | 3:00 P.M.**

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**ORGAN RECITAL | BETHLEHEM LUTHERAN  
CHURCH, MONTEREY**

### ALEXANDER SCHREINER, Organist

ORGAN WORKS OF J. S. BACH (1685-1750)

Sonata No. 2, in C minor  
Vivace — Largo — Allegro

Three Chorale Preludes:  
Wer nur den lieben Gott lasst walten  
Herzlich thut mich verlangen  
O Mensch beweine dein Sünde gross

Sonata No. 5, in C major  
Allegro — Largo — Allegro



THURSDAY, JULY 21 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM

"Athaliah" an Oratorio .....G. F. Handel (1685-1759)

Libretto by Samuel Humphreys

CAST

Athaliah .....MARIE GIBSON, Soprano  
Queen, mother of Ahaziah

Josabeth, wife of Joad .....KARAN ARMSTRONG, Soprano

Joas .....Master MICHAEL DI FRANCESCO, Boy Soprano  
Son of Ahaziah

Joad, high priest of Judah .....PAULINE LAW, Alto

Mathan, chief priest of Baal .....EDWARD JAMESON, Tenor

Abner, military leader .....EDWIN DUNNING, Bass

Courtiers, Israelites, Baalites

BACH FESTIVAL CHORUS FESTIVAL CHORALE

BACH FESTIVAL ORCHESTRA

ACT I

IN CELEBRATION OF THE HARVEST FESTIVAL,  
JOSABETH AND THE ISRAELITES SING PRAISES TO  
JEHOVAH AT THE TEMPLE; THEY DEOUNCE THE  
TYRANNY OF ATHALIAH

Sinfonia

Air (Josabeth) Blooming virgins

Chorus The rising world

Solo (Josabeth) and Chorus Tyrants would

Recitative (Abner) When He is in His wrath

Air (Abner) When storms the proud

Chorus O Judah

Recitative (Joad) Your sacred songs

Air (Joad) O Lord, whom we adore

Chorus Hear from Thy mercy seat

AT THE BAALITE COURT ATHALIAH RECOUNTS  
HER DREAM. THE BAALITES TRY TO ALLAY HER  
FEARS

Recitative (Athaliah, Mathan) What scenes of horror

Chorus The gods, who chosen blessings shed

Recitative (Athaliah) Her form at this began to fade

Chorus Cheer her, O Baal

Recitative (Athaliah, Mathan) Amidst these horrors

Aria (Mathan) Gentle airs

Aria (Athaliah) Softest sounds

Recitative (Mathan, Abner) Swift to the temple

Chorus The traitor if you there descry

ABNER WARNS JOAD AND JOSABETH OF ATHALI-  
AH'S IMPENDING VISIT. JOAD REMINDS THE PEOP-  
LE TO TRUST IN JEHOVAH'S CARE AND CALLS  
FOR CONTINUED REJOICING

Recitative (Joah, Josabeth, Abner) My Josabeth

Aria (Josabeth) Faithful cares

Recitative (Abner, Joad) O cease, fair princess

Aria (Joad) Gloomy tyrants

Chorus Hallelujah!

INTERMISSION (Ten minutes)

ACT II

DURING THE FESTIVITIES JOAD IS ASSURED OF  
ABNER'S LOYALTY, SHOULD A RIGHTFUL HEIR TO  
THE THRONE BE FOUND

Chorus The mighty power

Recitative (Abner, Joad) Ah! were this land

Air (Abner) Ah! couldst thou but prove me

ATHALIAH VISITS THE TEMPLE AND ATTEMPTS  
TO LURE JOAS TO HER PALACE

Recitative (Joad, Athaliah, Josabeth,  
Joas) Thou dost the ardour

Aria (Joas) Will God, whose mercies

Recitative (Athaliah, Joas) 'Tis my intention

Aria (Athaliah) My vengeance

JOAD REASSURES JOSABETH

Duet (Josabeth, Joas) My spirits fail

Recitative (Joad) Dear Josabeth

Duet (Joad, Josabeth) Cease thy anguish

Recitative (Abner) Joad, ere this day

Chorus The clouded scene

INTERMISSION (Ten minutes)

ACT III

JOAD'S PROPHECY

Recitative (Joad) What sacred tremblings

Chorus Unfold, great seer

Recitative (Joad) Let harmony breathe

Solo (Joad) and Chorus Jerusalem, thou shalt no more  
Oh shining mercy

JOAD PROCLAIMS JOAS AS RIGHTFUL HEIR TO  
THE THRONE

Recitative (Joad, Joas, Josabeth) Eliakim!

Chorus With firm united hearts

MATHAN VISITS THE TEMPLE BUT IS REBUFFED  
BY JOAD AND JOSABETH

Recitative (Mathan, Josabeth) Oh, princess

Air (Josabeth) Soothing tyrant

Recitative (Joad, Mathan) Apostate priest

ATHALIAH RETURNS WITH HER COURT AND  
FINDS JOAS BEING PROCLAIMED KING OF JUDAH

Recitative (Athaliah, Joad) Oh, bold seducer

Chorus with Solo (Joad) Around let acclamations

Reviving Judah

Bless the true faith

ABNER DECLARES HIS LOYALTY TO JOAS

Recitative (Athaliah, Joad, Abner) Oh, treason

Air (Abner) Oppression no longer

MATHAN REPENTS HIS BROKEN VOW AND AD-  
MITS DEFEAT

Recitative (Athaliah, Mathan) Where am I?

Air (Mathan) Hark! His thunders



ABANDONED BUT UNDAUNTED, ATHALIAH DENOUNCES THE TRAITORS AND TAKES HER LEAVE

Recitative (Joad, Athaliah)	Yes, proud apostate
Air (Athaliah)	To darkness eternal

GENERAL REJOICING FOR LIBERATION FROM TYRANNY

Recitative and Duet (Joad, Josabeth)	Now, Josabeth, thy fears
	Joys before our eyes appearing
Recitative (Abner)	Rejoice, O Judah
Chorus	Give glory

Handel's **Athaliah**, hailed by Winton Dean as the first great English oratorio, has as its text Samuel Humphreys' English rendering of Racine's drama, **Athalie**. The story, drawn from II Kings, Chapter 11, is that of a queen, Athaliah, who upon the death of her son, Ahaziah, usurps the throne of Judah by having all other heirs slain. One, Joas, escapes, having been spirited away by Joad and Josabeth and hidden in the temple, which is still in the care of those who remain loyal to Jehovah. Athaliah, who fosters the worship of her god, Baal, tells Mathan of a

dream in which she was slain by a young priest at the altar of God. In Act II of the oratorio Athaliah visits the temple, discovers Joas, the young priest, and attempts to take him back to her palace. In Act III he is crowned, and the military leader Abner acknowledges him as sovereign. Athaliah and Mathan are killed, and the people of Judah rejoice at their deliverance from an idolatrous apostate queen and the restoration of the line of Judah.

In Handel's time it was customary to have certain male roles sung by castrati (male sopranos and altos) and thus we find the role of the high priest of Joah assigned to an alto. The Israelite and Baalite choruses are at first distinguished by robes of different colors. Winton Dean calls attention to the sympathetic settings of the choruses of the Baalites, at times breathing an atmosphere which evokes the East. The choruses of the chosen of Judah, on the other hand, are in the triumphant manner of other Handel oratorio choruses which proclaim the victories of the Israelites.

"Athaliah" was first produced at Oxford University on July 10, 1733.

FRIDAY, JULY 22 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

LOUISE DI TULLIO, Flute

JAMES SCHWABACHER, Tenor

Members of Bach Festival Orchestra, conducted by SANDOR SALGO: Anne Fryer, Lillian Akersborg, Violin; Norman Lamb, Viola; Jean Fulkerson, Cello; Nancy Green, Contrabass; Ralph Linsley, Harpsichord; Herbert Myers, Recorder.

Sonata No. 5, in E minor, for Flute and Figured Bass  
J. S. Bach (1685-1750)  
Adagio ma non tanto—Allegro—Andante—Allegro

Wie der Hirsch schreyet, Spiritual Concerto David Pohle (1624-1695)

Welch uebermass der Guete, Aria from Cantata 17 J. S. Bach

Seht, was die Liebe tut, Aria from Cantata 85 J. S. Bach

Sonata in A minor for Flute Solo J. S. Bach

Allemande—Corrente—Sarabande—Bourree Anglaise

Cantata, "The Morning" Thomas Arne (1710-1778)

SATURDAY, JULY 23 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

DAVID ABEL, Violin

MALCOLM HAMILTON, Harpsichord

SONATAS FOR VIOLIN AND CLAVIER J. S. Bach (1685-1750)

Sonata No. 4, in C minor  
Siciliano — Allegro — Adagio — Allegro

Sonata No. 5, in F minor  
Largo — Allegro — Adagio — Vivace

Sonata No. 6, in G major  
Allegro—Largo—Allegro—Adagio—Allegro

FRIDAY, JULY 22

8:30 P.M.

(Repeat of Friday, July 15 Program)  
ROBERT BERNARD will sing the solo bass part in Cantata 11.

SATURDAY, JULY 23

8:30 P.M.

(Repeat of Saturday, July 16 Program)  
ANNE FRYER will play the fourth solo violin part in the Vivaldi Concerto.

SUNDAY, JULY 24

2:30 P.M.

THE MASS IN B MINOR  
(Repeat of Sunday, July 17 Program)







## Friends of the Carmel Bach Festival (At the time of Printing)

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### *30th Annual Carmel Bach Festival*

*July 21 - 30, 1967*

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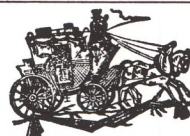
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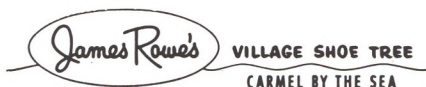
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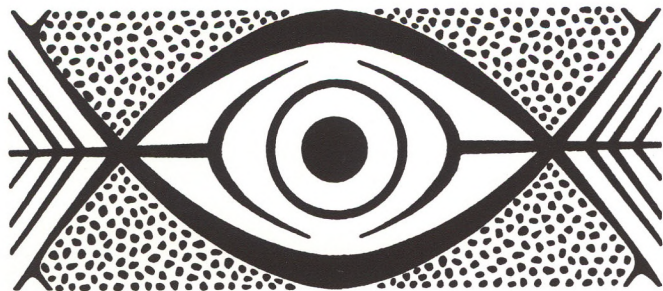
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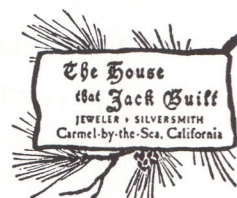
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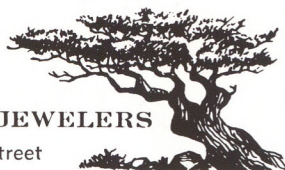
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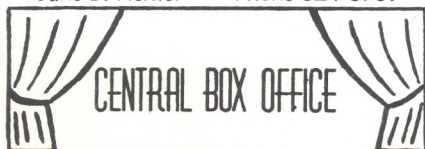


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